

DECEMBER

1939

APOLLO

the Magazine of the Arts for
Connoisseurs and Collectors



LA SERVANTE DE BOCKS

National Gallery, Millbank

By EDOUARD MANET

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OAK STOOL-TABLE WITH LOPER SUPPORTS, ca. A.D. 1650
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VISIT TO THE ANTIQUE GALLERIES

THE would-be possession of some precious treasure, with its unrivalled appeal, is too often prevented by the lack of the wherewithal to acquire it; but sometimes also by the supposed essential need to add to income by the use of that wherewithal in the purchase of some interest-earning security.

purchase, fashioned by some master. The thrills of speculation are not unknown to the investor in works of art; readers, for instance, will recall the romance of a Milanese pageant helmet sold as old iron for a few shillings which at later stages changed hands at £50 and £500, and ultimately at £1,750, and at this latter price was



OAK DOLE OR LIVERY CUPBOARD

To be seen at S. W. Wolsey's Galleries, 71-72 Buckingham Gate, S.W.1

James I

In these times of financial disquiet, when the mercurial prices of stocks and shares are more than ever acutely sensitive, and demands and values ebb and flow with the hourly fluctuations of the news, an alternative by way of investment in works of art is worthy of serious consideration. In the past it has not been an uncommon or unprofitable practice, and nowadays, after the duty is fulfilled of responding to the call of the Chancellor of the Exchequer to take one's full share in the Government borrowings, it remains a sound policy and a pleasing pre-occupation. The financial advisers and the money columns of the Press give us their views of the choice of "gilt-edged or equities," and expound on the wisdom of selecting commodities; art treasures may well be included in that expression. There is, moreover, more comfort in having one's investments gracing the home than consigning more script to the darkness of the bankers' strong rooms; that script, indeed, may be a fine example of the engraver's art, nevertheless turned out mechanically by the thousand, and it can have no comparison with the beautiful object of one's



WALNUT STOOL, English, late XVIIth Century

To be seen at S. W. Wolsey's Galleries, 71-72 Buckingham Gate, S.W.1

A P O L L O



BRACKET CLOCK IN KINGWOOD, by
Joshua Taylor, circa 1740
To be seen at Percy Webster's Galleries, 17 Queen
Street, Mayfair, W.1

regarded as remarkably cheap; no season passes by
without hopes and beliefs being realized or dissipated.
Truly the investor should seek all the assistance which



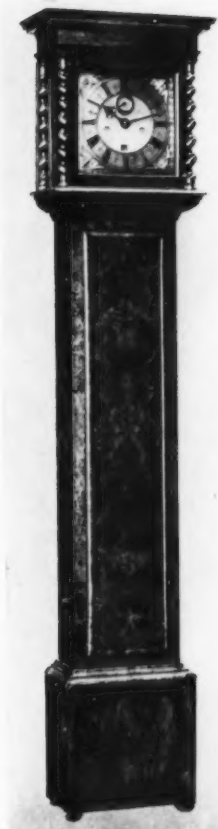
SHERATON INLAID SATINWOOD TABLE
To be seen at the Evan-Thomas Galleries, 20 Dover Street, W.1

the galleries' experience can provide; the knowledge
possessed is not gained fortuitously or by a few years of
purchased apprenticeship, but comes of the love and
magnetic appeals for dexterous workmanship, universally
latent and sensibly fostered by long association with
artistic creations.

There is a wide choice of galleries and antique shops,
larger perhaps than is generally realized; books of
reference give no less than 360 businesses engaged in the
Fine Arts in London alone, and the turnover in any
normal year runs into some few millions of pounds. In
these days of stress and distress, one feels constrained to
forgo the pleasures of collecting and of furnishing the
home, but diffident collectors can be encouraged by the
reflection that the continuance and preservation of this



GRANDFATHER
CLOCK by Thos. Best of
London
To be seen at the Aloysia
Galleries, Chichester



SMALL WALNUT
LONG CASE CLOCK
by Thos. Tompion
To be seen at Percy Webster's
Galleries, 17 Queen Street,
Mayfair, W.1

VISIT TO THE ANTIQUE GALLERIES



QUEEN ANNE BUREAU WRITING
DESK, 10 in. wide, 3 ft. 10 in. high
*To be seen at the Halliday Galleries,
High Street, Oxford*

country as the premier art market of the world is unquestionably of immense value to the country as a whole, as well as to those who by diligent search throughout the country and abroad have saved many a treasure from the "scrap heap" and whose livelihood depends largely upon the continued interest of collectors and the favourable decisions of hesitant buyers.

In calling again at Mr. Wolsey's galleries, we found two recent acquisitions of great interest, pieces which are illustrated: the Oak Dole or Livery Cupboard of the James I period has carved arcades, dentil cornice and very good turnings, and it should be noted that the sides have been executed in the same way, which gives the piece extra character. An article by Mr. Bagshawe on these decorative and utilitarian pieces of early domestic culture appeared in the *APOLLO* of April, 1937. There is a great demand for portable furniture of this description—which can be so effectively used for the display of suitable small works of art in a well-furnished room. The Walnut Stool of the late XVIIth century is English and has carved rails and spiral twist turnings. This early piece carries the maker's initials, E. B., which, however, have not yet been traced, and still has its original cane seat, which gives one an idea of the care taken in the past to preserve good things. The ultimate preservation of such pieces is to-day in the hands of those fortunate individuals who may now be able to purchase them at prices which may possibly never be repeated again.

The oval Satinwood Table comes from the Evan-Thomas Galleries in Dover Street, the home of beautiful English furniture, and where an exhibition of Early

English Woodwork was held during June last, and written upon in that month's *APOLLO*. Other pieces that deserve a mention at these same galleries are a George I walnut armchair with splat back and cabriole legs; an XVIIIth century pedestal writing desk, 4 ft. wide, and a pair of small Sheraton card tables with shaped fronts in mahogany, only 2 ft. 5 in. high and not quite so wide.

Though Mr. Percy Webster was loath to leave his galleries in Great Portland Street, where he had been over forty years after leaving St. John's Wood, his son Malcolm, and daughter, Miss Webster, now consider that the move to Queen Street, Curzon Street, is a good one.



QUEEN ANNE WALNUT TALLBOY
*To be seen at Foot's Galleries, High Street,
Oxford*

Though dealing in antiques of all descriptions, jewellery, silver, etc., clocks and watches are what the house is famed for, and therefore we are privileged to illustrate two, a Tompion and a Joshua Taylor. The first, a small size walnut long case by Thos. Tompion, is a fine collector's piece, and it would be difficult to find another similar; the bracket in kingwood is a full time repeater, 15 in. high. Taylor of Barnards Inn was admitted to the Clockmakers' Company in 1729, and was Master in 1754.

Mr. Halliday, the well-known dealer in Oxford, lately took over Messrs. Walford Spokes' Galleries in High Street, which occupy the whole of an Elizabethan house of great interest. The Sheraton writing desk is very unusual, being only 10 in. wide and 3 ft. 10 in. high.



CHARLES II ALL-WALNUT ARMCHAIR
*To be seen at Leonard Knight's Galleries,
75 Jermyn Street, W.*

Captain Foot's Galleries in High Street are a refreshing addition to the very few fine shops in this ancient city, which one would have supposed would abound in art shops, but apparently there is a want of appreciation of the old in this ancient borough, the colleges even showing want of interest when renovations have to be made; Captain Foot is on active service, but Mr. Jarman is looking after his interests, and the Queen Anne walnut tallboy is typical of the lovely stock to be found in these galleries. Mr. Jarman comes from Bath, where he has been well known for years, in which city Mr. Way has an antique shop in Gay Street, but unfortunately it was too late to obtain a photograph of a very fine George II cockfighting chair in mahogany with leather seat and back, with cabriole legs and paw feet, which he had just acquired.

The grandfather clock belonging to Aloysia of Chichester contains works by Thos. Best of London, and is in perfect working order. The lady proprietors, Miss Heiot and Mrs. Bramley, are known throughout the world, particularly in the United States.

Mr. Leonard Knight appears to be born under a lucky star, for though he opened his galleries in Jermyn Street during the slump, he has done excellent business, due as well to his being able to find real collector's

pieces. The Charles II all-walnut carved open arm-chair is typical of what he can show you, original in every part; and two other pieces which deserve mention are a large circular Chippendale mahogany tripod table, the top tipping up with a cage fitment, and a mahogany tripod table with original gallery, English 1740.

The mirror illustrated is to be seen at Gregory's, Bruton Street, one of a pair that are really lovely; we regret that it was not possible to illustrate a pair of Hepplewhite painted semicircular tables, with coloured engravings in the centre, being originally in the possession of Cold Harbour Park, Hildenborough, to be seen at the same galleries.

John Bell's Galleries at Aberdeen and Glasgow are well known, and apparently his wonderful stock induces people, it is believed, to go there purposely to buy. The three pieces illustrated are of 1705, 1720 and 1750 respectively, and the prices at which Mr. Bell is offering these genuine pieces at the present time would undoubtedly be difficult to repeat.

Mr. Fox, the well-known dealer of Ship Street, Brighton, sends us an illustration of a nice Chippendale chair.



ONE OF A PAIR OF GILT CHIPPENDALE MIRRORS
To be seen at Gregory's Galleries, 27 Bruton Street, W.1

VISIT TO THE ANTIQUE GALLERIES



CHIPPENDALE MAHOGANY ARMCHAIR,
perfectly carved, circa 1750
To be seen at John Bell's Galleries, Aberdeen

The Queen Anne walnut writing table, which is illustrated open and shut, is to be found at Amor's Galleries, King Street, St. James. This is undoubtedly a really unique piece, and apparently was used by some early East Indian merchant, as the old labels are still to be found in the pigeon-holes referring to East Indian letters.

The bureau bookcase illustrated comes from Blanchard's



GEORGE I MAHOGANY BUREAU
CABINET with the original shaped Vauxhall
Mirrors, circa 1720
To be seen at John Bell's Galleries, Aberdeen

Galleries at 65 The Avenue, Southampton. Of mulberry wood, it is a nice piece, and he has lately purchased a set of nine Queen Anne walnut chairs and two Chippendale teakfront bookcases.



QUEEN ANNE WALNUT WRITING DESK,
circa 1705
To be seen at John Bell's Galleries, Aberdeen



CHIPPENDALE ARMCHAIR
UNTOUCHED
*To be seen at the Fox Galleries,
13 Ship Street, Brighton*



QUEEN ANNE WALNUT WRITING TABLE (two views, open and shut)
To be seen at Amor's Galleries, King Street, St. James, S.W.1

The last illustration is that of a commode in the possession of C. and D. O'Donoghue, of Torquay. It is a nice Sheraton piece in rosewood, and we regret that space did not permit our also illustrating a Queen Anne walnut bureau bookcase they have just acquired.

The attainment of his majority as a clock maker and dealer in old clocks will be a reminder of the important

position that Mr. James Oakes has now held in the City of London since 1918 and in Bury Street, St. James, from 1936. Descended from a clockmaking family dating back to the latter part of the XVIIIth century, Mr. Oakes, after taking part in the Great War of 1914-1918 on his return at the finish severely wounded, he opened at 59 Old Bailey, E.C. His advertisement in this issue will give some small idea of the collectors' pieces in which he deals, and in addition, at the present time, clocks by the following well-known great masters in the clock-making world can be seen at his galleries: Fromantel, Quare Knibb, Etherington, Wise; and a unique one-year long case Perpetual Calendar Clock, by Thomas Tompion.



BUREAU BOOKCASE IN MULBERRY WOOD
To be seen at Blanchard's Galleries, 65 The Avenue, Southampton



SHERATON ROSEWOOD COMMODE INLAID WITH SATINWOOD
To be seen at C. & D. O'Donoghue's Galleries, 12 Victoria Parade, Torquay

AMBROISE VOLLARD

BY ALEXANDER WATT



AMBROISE VOLLARD (AUGUST 1937)

THE death of Monsieur Ambroise Vollard has robbed the art world of one of its most legendary figures. "What will become of his fabulous collection?" everybody asked. Many of the dealers were in a panic lest his hundreds of Cézannes and Renoirs be sold by auction and so flood the market. It is most unlikely, however, that a public sale of even the smallest part of his collection will take place. On the contrary, the Petit Palais, it seems, will receive a handsome donation.

Vollard died about the age of 75, the victim of a motor accident. He was born on the French island of La Réunion, off the coast of Africa. At an early age he had already shown a mania for collecting. In his well-known "Souvenirs d'un Marchand de Tableaux" he relates how, at the age of four, he collected pebbles and, later, pieces of broken china. His father intended him to take up law, but the young Creole preferred the medical profession. So he went to study at Montpellier where, however, he devoted most of his time to collecting drawings and engravings. Then he came to Paris, and one day purchased a Forain sketch from one of the old print-sellers along the quais. His enthusiasm grew. He bought etchings by Rops and Steinlen. Finally he opened a small shop in the Rue Laffitte, the street of picture dealers which corresponded to the Rue La Boétie of to-day, and entered into competition with the Bernheims, Tempelaere, Diot and Durand-Ruel. It was here that he amassed his fabulous collection.

At first he committed many errors of judgment. There is no doubt that he owed a great deal to Pissarro, who introduced him to the Impressionists and for a long time counselled him in his purchases. Pissarro's first

meeting with Vollard occurred one day when he went to his shop and found him about to have Cézanne thrown out. The master of Aix had come to offer him a parcel of twenty canvases for about one hundred francs! At that time it was not so much his perception of the intrinsic value of a work of art that influenced him to buy as his instinct for what would sell. He did good business with the *peintres à la mode*, but hesitated (that was in 1890) to buy Cézannes from Père Tanguy for one hundred francs for a large canvas. But Pissarro's advice slowly had effect. At the Tanguy sale he bought up five Cézanne canvases for nine hundred francs. He was complimented on his daring purchase, especially when he admitted that he could only pay three hundred francs on account for them.

It was soon after this that he set off one day to visit Cézanne at Aix. For the sum of two thousand francs he brought away a whole cartload of paintings. And, as he was leaving the house, Cézanne ran after him with two or three extra canvases under his arm saying that he had forgotten the remainder that were hidden behind the door! Vollard always had great difficulty in locating Cézanne when he was in Paris, for he was continually moving studio without leaving any address. So it was with great difficulty that he found him one day to ask him the loan of one hundred and fifty canvases for his first exhibition. He exhibited these on flimsy stretchers at two sous the metre. They were referred to by the critics as "*la cauchemardante vision de ces atrocités à l'huile dépassant aujourd'hui la mesure des fumisteries légalement permises.*"

Vollard's own statement that he owed much of his



PORTRAIT OF VOLLARD

By CÉZANNE

success as a picture dealer to his unusual propensity for sleep is true enough. He would doze in the arm-chair at his small establishment in the Rue Laffitte and pay little attention to callers. Would-be purchasers, surprised at his seeming indifference to do any business, would offer high prices for pictures that he, apparently, was not over-anxious to part with. As for the artists themselves, Cézanne, Gauguin, Renoir, Van Gogh, Monet, etc., they would creep in and quietly deposit a roll of canvases. Thus it was that, for several years, Vollard, dozing in his arm-chair, took no account of his stock. He awoke one day to find his shop and cellar stacked with masterpieces. On one occasion a client came in and asked if he had any Vlamincks for sale. Vollard replied sleepily that he did not think so, but requested him to step downstairs with his old servant and have a look round. There they came across a dusty parcel of some twenty canvases which Vollard had not even troubled to undo since the day Vlaminck had left them there a number of years previously.

This habit of sleeping used to distress Cézanne when he was painting Vollard's portrait, so he intentionally made him sit on a rickety old chair set on a broken-down throne. Nevertheless he would often fall asleep and crash to the floor. Cézanne would then angrily demand that he keep absolutely still. "An apple does not move," he would exclaim. Cézanne's perseverance is well exemplified in this portrait for, after the one hundred and fifteenth sitting, he declared that he was not dissatisfied with the effect of the shirt-front!

Vollard's reputation grew rapidly. He became famous for the dinners he used to give in the cellar (a very damp cellar) of his shop. These were regularly attended by Renoir, Cézanne, Degas, Forain, Odilon Redon, etc. Other than artists were rarely invited. All Vollard's closest friends were artists. He never spoke kindly of fellow dealers or even collectors. From the Rue Laffitte he moved to the Grands Boulevards, where he held his first exhibition of sixty paintings by Van Gogh. The highest price asked for these masterpieces was five hundred francs. But as time went on he took less interest in dealing and more in collecting.

My first formal meeting with Vollard took place a few years ago at his house in the Rue Martignac. The wealthiest amateur in the world could not then persuade Vollard to sell if he just did not feel in the mood for business. If he did decide to part with one of his hundreds of Cézannes, the collector was given very little choice and told to hand over cash on the spot. It was with the greatest difficulty that anyone could get inside his front door. He was always "absent," and hardly ever consented to receive anyone who was not an artist friend. The day I called with Galanis I found countless canvases and statues by Renoir lining the walls of the hall. Upstairs, one was shown into a small square room, the walls of which were hung with unknown masterpieces by Renoir and Cézanne. Vollard would then produce one or two canvases from a neighbouring room. The door of that room and many others in this treasure house never remained unlocked. The place was like a prison (for the visitor was either locked in or locked out) and he the gaoler with his great bunch of keys. Nobody knew the exact worth of his collection. Raoul Dufy, who knew him intimately, told me that he could not guess how many hundred paintings by Renoir, Cézanne, Degas,

Monet, Van Gogh, Gauguin, Picasso, Rouault, etc., he possessed. Vollard would sometimes invite his privileged visitors to inspect "the gallery" before taking their leave. During the six years that he lived in the Rue Martignac the adjoining gallery was never once opened to the public. The roll shutters remained closed, yet the walls were hung with forty odd paintings and pastels by Degas of the finest quality. No more than three of these had ever been lent to public exhibitions. That reminds me of the story of how Vollard is said to have woken one night with a feeling of anxiety. He leant out and reached under the bed and drew forth a couple of Renoir canvases which, he perceived, had mushrooms growing on them!

But, if there is mystery concerning the number of paintings by the Impressionists that form the nucleus of his vast collection, what, it is wondered, can his Rouault canvases total? During the past few years Rouault had worked "under contract" for Vollard. That is why important works by this great modern master are so rare. What a magnificent exhibition, what a sensation it would cause if a selection of Vollard's Rouaults were to be shown to the public! Vollard certainly made no mistake towards the end of his life by speculating in the work of this genius. Can we hope that the inheritors of this mysterious collection will organize such an exhibition?

Rouault was the artist Vollard preferred for illustrating the de luxe books that he edited with such care. This was his greatest enjoyment. Many consider him the foremost editor of the XXth century. His library in the Rue Martignac was a sort of printing laboratory. Here he would devote most of his time selecting the typography and, especially, the paper for his *ouvrages*, which always had to be most carefully analysed. The easiest way for a stranger to win Vollard's confidence was to show a keen interest and appreciation of his publications. Indeed, many found this the only key that would unlock those secret rooms where the countless masterpieces were stored. Bibliophiles must be well acquainted with Maupassant's "Contes," with monotypes by Degas; Baudelaire's "Fleurs de Mal," with water-colours by Rodin; "Parallèlement" and "Daphnis," illustrated by Bonnard; "Les Fêtes Galantes," illustrated by Laprade; "Les Follastries," illustrated by Maillol; La Fontaine's "Contes," illustrated by Derain; and "La Cirque," illustrated by Rouault. These are outstanding among his magnificent publications. I had almost forgotten to mention his own authoritative works, his "Renoir," "Cézanne" and "Degas." Vollard was always telling stories or passing witty and caustic remarks. That is the style in which he wrote these biographies.

Vollard had a strange, silent, impenetrable character. Untidy and rather clumsy in appearance he was, however, clear and methodical in thought and action. He was inclined to be miserly, but did not hesitate to spend a fortune on editing his books. He had a remarkable memory. Seemingly inattentive he would take careful note of what was being said around him. The anecdotes in his "Degas" prove this. He was very intelligent, and knew exactly what he wanted. His instinct greatly guided him: he had a flair for picture dealing, like a "chien de chasse," as Dufy told me. The almost brutish, bored, aloof mannerism was a mask hiding the quick, observant, intelligent mind of one of the most artful dealers and successful collectors in the world of painting.

AN AMBER AND

BY

THE use of amber for decorative purposes, familiar even in remote antiquity, in the XVIIth century and in the early XVIIIth was carried to a pitch of perfection, technical as well as artistic, never before—and perhaps never since—attained. The limitations generally imposed by its physical properties, in that period encouraged, rather than restricted, its application in the ornamental forms then current in western Europe; and its especial adaptability for the expression of the contemporary art of northern Germany, on whose coasts and in whose mines amber was (as it still is) obtainable in astonishing quantities, encouraged a development there of its use for the making of large objects, and even for the embellishment of architectural interiors. For it to be applied in this way it was necessary for the comparatively small—and sometimes actually very small—pieces¹ in which amber occurs in Nature to be set together and built up into the forms then in fashion; and so there developed, about the middle of the XVIIth century, a new technique,² in which a wooden core, which obviously might be made of any size required, however large, was overlaid, “encrusted,” with amber cut into pieces of appropriate shapes and convenient sizes. Through this development it became possible to employ suitably even small pieces of amber, whatsoever might be their natural colorations, out of the numerous more or less translucent varieties of brown or of yellow or of mixtures.

Unhappily amber, though often beautiful in small pieces, shining with light entering either from the front or from the back, is apt to become lifeless and wearisome if too much of it be seen conjoined; its colours, generally brown or brownish, in themselves tend towards dullness, and its softness makes its surface apt to lose the polish which so greatly contributes to its sightliness; while the spectacle of large masses of it laboriously carved is likely to give to a person acquainted with its physical properties an uncomfortable feeling that its tenderness and its fragility unfit it for such employment.

Through a judicious disposition of pieces of ivory, plain or carved more or less elaborately, the principal artistic disadvantages of large objects surfaced only with amber may be obviated. The soft white, often with a slightly yellowish tinge, and the polish of the ivory contrast admirably with the soft browns of the amber, while its rigidity—evidenced through its clean lines and the delicacy with which it may be carved—help to lighten the instinctive disquiet that large agglomerations of amber unrelieved are apt to inspire. Fortunately for us, the carving of ivory attained a high level of achievement in Germany of the XVIIth and the early XVIIIth centuries; and in the northern districts, where the amber was carved, there seem to have been some artists who worked both in amber and in ivory.

Knife-handles of amber inlaid with small pieces of

¹ Large pieces of amber may be artificially prepared. “By gradually heating amber in an oil-bath it becomes soft and flexible. Two pieces of amber may be united by smearing the surfaces with linseed oil, heating them, and then pressing them together while hot. Cloudy amber may be clarified in an oil-bath, as the oil fills the numerous pores to which the turbidity is due” (*Encyclo. Brit.*, 11th edit. [1910], s.v. “Amber”). On the inferiority of the qualities of the product, known as “pressed amber,” cf. G. C. Williamson’s “The Book of Amber,” London, 1932, p. 237.

² Cf. A. Rohde, *Bernstein: Ein deutscher Werkstoff: Seine künstlerische Verarbeitung vom Mittelalter bis zum 18. Jahrhundert*, Berlin, 1937, p. 54.



Fig. 1. AMBER AND IVORY ALTAR, circa 1650. Front

IVORY ALTAR

W. L. HILDBURGH



Fig. II. AMBER AND IVORY ALTAR. Back

ivory, or of ivory analogously inlaid with amber, were made in Königsberg towards the end of the XVIth century;³ and the embellishment of amber with openwork in ivory seems to have come in but little later. There is, in the Art Collection of the Königsberg Schloss, a two-storied amber casket (height about 14½ in.) attributed to Königsberg of the first quarter of the XVIIth century, adorned with a few small panels of ivory openwork.⁴

In his admirably illustrated "Bernstein,"⁵ Rohde reproduces photographs of many objects, intended for various purposes, made of amber combined with carved ivory plaques, either solid or in openwork, attributed to North German craftsmen—and most commonly to those of Königsberg—of the XVIIth century. Among these, three altars are outstandingly notable: one (Fig. 209, on pl. 83), about 30½ in. high, in the Ducal Museum at Gotha, of about 1640; another (Fig. 210, on pl. 84), about 74½ in. high, in the Capuchins' Monastery in Vienna, of about 1645; and the third—the subject of the present note—shown in his Figs. 211 (front) and 212 (back), on pl. 85, attributed to about 1650, differing from the other two, which (cf. p. 55) he looks upon as, artistically, the most developed and most splendid work⁶ of its kind known. Since, so far as I am aware, nothing commensurate with the importance of this third altar has hitherto appeared in print,⁷ and since in it are displayed almost all of the many techniques whereof the North German amber-workers of the XVIIth century made use, I think that we shall be well repaid by an examination of it in some detail. Figs. I and II reproduce, respectively, the front and the back of the altar as a whole; Figs. III, IV, and V, details of the front; and Figs. VI and VII, details of the back.⁸ Its maximum height is about 48 in.; its maximum width about 20 in.

Of its history I know but little. Formerly in Sir E. Naylor-Leyland's collection, in Hyde Park House, the altar passed, when in 1923 that collection was sold,⁹ into possession of the Spanish Art Gallery of London, and from there to a firm of art dealers in New York. Sent to America for sale, it was soon returned to London, as the over-dry atmosphere of steam-heated rooms was found to warp its constituent materials and to cause pieces to break away from it. On its return to London it was again exhibited at the Spanish Art Gallery, where it was bought by its present owner. For some years it has been in the Victoria and Albert Museum, as a loan. The brass-bound glass case in which it was displayed when it was in Sir E. Naylor-Leyland's possession has been replaced by a case more suitable for exhibition in a museum. It is to be hoped that publication of the present note may elicit something of the history, prior to 1923, of

³ Cf. Rohde, *op. cit.*, pls. 12, 13, 14.

⁴ *Ibid.*, Fig. 74, on pl. 29.

⁵ Cf. note ³ *supra*.

⁶ "Künstlerisch der reifste und prachtvollste Werk dieser Art."

⁷ Besides Rohde's description (*op. cit.*, p. 55) and pictures (pl. 85), I know only the short description (under Lot 186) in Messrs. Knight, Frank and Rutley's *Catalogue of the Naylor-Leyland sale* (cf. note ⁹ *infra*), and a brief mention (on p. 173) in Williamson's "The Book of Amber."

⁸ Reproduced by courtesy of the Victoria and Albert Museum, from that Museum's negatives Nos. 60607, 60608 (Figs. 3 to 7 are from enlargements from those negatives). The lower part of the back, which seems to present no features of special interest, has not been reproduced in detail.

⁹ Sold by Messrs. Knight, Frank and Rutley, at Hyde Park House, June 11th, 1923; the altar was Lot 186 in the sale.



Fig. III. LOWER PART OF FRONT

this notable altar; for it would seem highly probable that records exist of the ownership—and perhaps even of the circumstances of the construction and the association with it of particularized craftsmen—of so important an object before it entered Sir E. Naylor-Leyland's collection.

The general design and the form of the altar are so well shown in Figs. I and II that a verbal description of them is superfluous. In it amber of many different colourings and qualities¹⁰—but seemingly all local (i.e., North German, not imported)—have been utilized, ranging through browns (very dark, opaque, and translucent), opaque yellows of several kinds and an almost whitish-yellow, and mixtures of browns and yellows, and these varieties have been treated in most of the many different ways which at that period were open to the highly skilled amber-workers of the locality.¹¹

¹⁰ Although most of the pieces of amber employed appear to be in their natural state, some look rather as if their material had been subjected to processes of the kind mentioned in note ¹ *supra*.

¹¹ I recall having seen only two amber techniques—both of them techniques comparatively very rarely practised—not represented on our altar. Of these, one consists in the use of clear translucent amber as a covering for minute and delicately sculptured scenes formed of some plastic composition; the other, the application of pieces of carved amber upon a smooth and otherwise unembellished base of precious material, in such manner as to produce a scene in amber openwork set against a fine contrasting background. Examples of both these techniques may be seen in the Victoria and Albert Museum—the former on an amber backgammon-board, the latter on a decorative panel, representing a scene of the "Flight into Egypt," composed of pieces of carved amber suitably fitted together upon a plaque of lapis lazuli. Also unrepresented on our altar is a variant of the particular form of "églomisé" technique which appears on several parts of it; in this variant, the use of a backing-foil of one colour only is supplemented by the use of other backing-colours (perhaps derived from other foils, but, I think, more probably from pigments), in such manner as to produce polychrome ornamentation (instead of ornamentation in only two colours) on the underside of the "églomisé" panels. Examples of this variant technique may be seen, also in the Victoria and Albert Museum, on the backgammon-board above mentioned, and on the amber-decorated bases of two small carved wood groups displayed in one of the exhibition-cases devoted to amber objects.

The amber appears on the altar: (i) in simple blocks, with polished plane surfaces, whose beauty lies wholly in their material; (ii) in similar blocks serving as supports, or as backgrounds, for carvings either in ivory (commonly delicate openwork) or in amber; (iii) carved into architectural or other formal shapes; (iv) in low-relief, in independent (i.e., confined in each case to one piece) designs; (v) in mosaic-relief—i.e., in a relief composed of a number of small pieces of amber, of suitable colours and suitably carved, fitted together in such manner as to form a picture, or a representation of a swag of fruits, or the like;¹² (vi) in figures carved in the round, either each from a single piece of amber or from several pieces (of two or more suitable colours) set together; (vii) in intaglio, on the inward faces of translucent panels whose outward faces are smooth; (viii) in clear translucent panels on whose inward faces metallic foils have been applied and then in part removed, resulting in designs, visible through the translucent amber, analogous to those of "verre églomisé."

In both design and execution the ivory-work of the altar is, for amber plus ivory objects of its period, of quite exceptionally fine quality; the plaquettes stand well in comparison with any small ivory reliefs of their time, while the openwork conventionalized flowers and scrolls are carved with delicacy and precision. Unfortunately,

¹² This technique corresponds exactly to that, executed in woods of a number of colours and exceptionally skilfully carried out, in the XVIIth century, at Eger (whose name is sometimes applied as a sort of general term to work of the kind in woods), and notably by Adam Eck of that town. Some excellent examples—incorporated in pieces of furniture or isolated as independent decorative objects—of work of this kind may be seen in the Victoria and Albert Museum.

AN AMBER AND IVORY ALTAR



Fig. IV. MIDDLE PART OF FRONT

I am not in a position even to venture an opinion concerning who was the carver (or what the group of very closely interrelated carvers) to whom (or to which) this ivory-work may be credited. Nor can I cite the sources of the designs for the carvings; although the general resemblance to engravings by a number of artists of the second quarter of the XVIIth century are many, I have found nothing exactly like any of the carvings, nor even anything so closely paralleling them as to suggest a name as that of their designer. Wherefore it would appear by no means improbable that they were specially designed by the artist, or else by someone attached to his workshop, by whom they were carved. Perhaps the photographs, herewith reproduced, of his work may lead to an identification of that master-craftsman.

The base (see Fig. III) of the object is a cross-shaped box, into which light can penetrate through its translucent amber walls, set upon a stepped platform of amber resting on four ivory cushion-shaped feet. The three dark oval panels, in the portion just above the platform, are ornamented in a flat relief; other panels, also of translucent amber, at the sides (not visible in the photograph) of the box-like portion are similarly ornamented outside; while still others, in the sides and at the back, are intaglio on their inward surfaces and plane on their outward, their decoration being shown forth by light entering the box-portion through the other translucent amber walls or—more adequately—through the door, when opened, of

the box-portion. The statuettes of Christ (in the centre) and the Apostles have been carved in most cases, each from a single piece of opaque amber, yellow or brown, or both yellow and brown, in colour. Below each figure is a small panel of clear translucent amber carrying, on its inward face, the name of the personage represented by the figure. Directly above the box-portion are two small ivory reliefs, representing respectively "Dives and Lazarus" and the "Last Supper."

The principal feature of the central portion of the front (see Fig. IV) is the remarkable panel of mosaic-relief, composed of pieces of amber of many different hues, representing the "Adoration of the Shepherds," within an elaborate amber architectural setting which includes surface-carving in low-relief and amber-mosaic swags of fruit in almost full-relief. Above the "Adoration" panel is a smaller panel, of and framed in amber, representing the "Ecce Homo."

The adornment of the uppermost portion of the front (see Fig. V) is mainly by low-relief plaques of ivory, together with some delicate ivory openwork in floral designs, framed in an architectural setting, of amber, terminating in a large piece (see Figs. I and II) of that material carved to represent "The Risen Christ." The small oval of ivory openwork against a background of dark amber is a symbolic "Crucifixion" (i.e., Christ on the Cross, between the standing figures of the Virgin Mary and St. John); it is counterbalanced, in the

A P O L L O



Fig. VI. MIDDLE PART OF BACK

AN AMBER AND IVORY ALTAR

corresponding situation on the back of the altar, by a similar plaque representing the Old Testament antitype of the Crucifixion, "Moses and the Brazen Serpent." Three large-lobed plaques represent, respectively, the "Agony in the Garden," the "Baptism of Our Lord," and the "Transfiguration"; the cutting away of small parts of the ivory backgrounds of the first two of these plaques, so as to expose dark amber behind them and thus to give an effect of distance, a device utilized also in other scenic-plaques of the altar, is a minor feature worthy of note. The two long narrow panels depict, respectively, "Christ walking on the Waves," and the "Pilgrims to Emmaus."

The central portion of the back (see Fig. VI)¹³ embraces what is perhaps the most interesting artistic feature of the altar, a perpetual calendar with finely conceived ivory panels of the Signs of the Zodiac (representing the months), and thirty-one numerals (of which seven, covering the days of a week, are visible at any time) on a rotatable disk, round a circular low-relief ivory plaque depicting the "Garden of Eden." In the corners of a square round the ivory frame of

¹³ The lowest portion of the back, purely conventional in design, is shown sufficiently clearly in Fig. II, and so needs no large-scale reproduction.

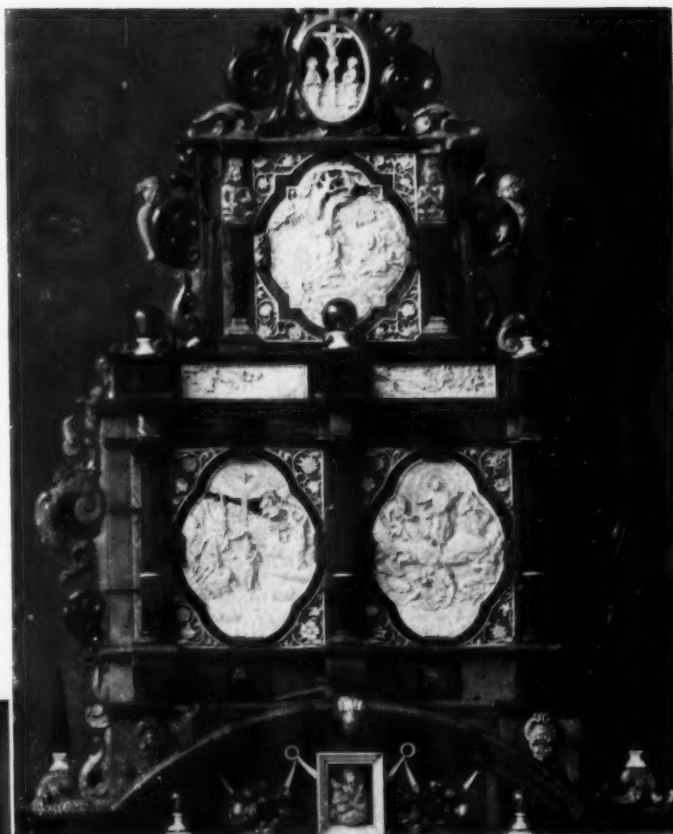
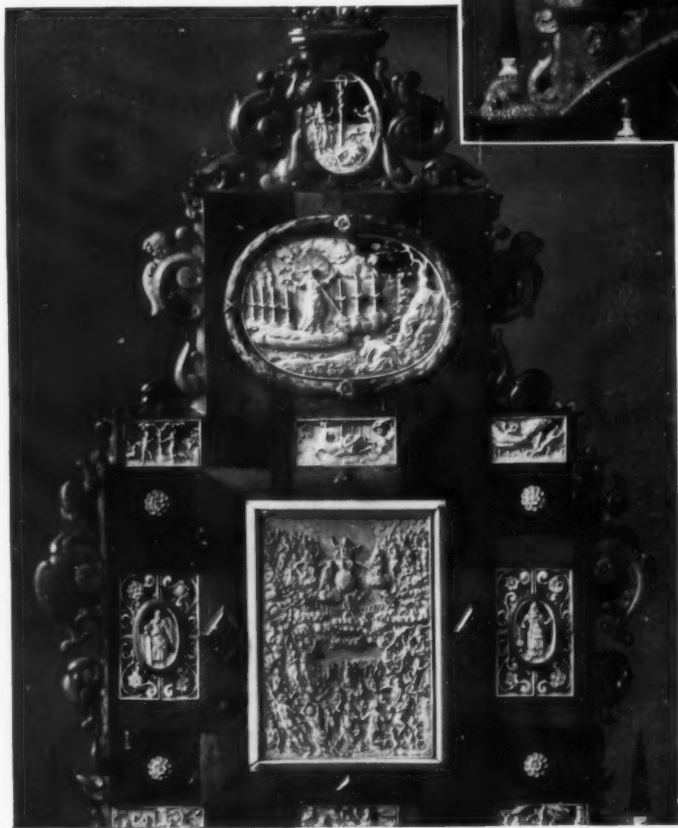


Fig. V. UPPER PART OF FRONT

the calendar are ivory openwork reliefs representing the Four Evangelists; and above and below that square are small rectangular plaques depicting the "Annunciation," the "Adoration of the Kings," and other Scriptural subjects. Below these is a somewhat larger plaque of "Our Lord's Pity," and two fine panels of openwork in floral designs.

The upper portion of the back (see Fig. VII) includes further ivory plaques, similar in nature to those above mentioned: the little oval of the "Brazen Serpent," already cited; "The Lord appearing to Moses," "Jonah," and the "Expulsion from Paradise"; the "Final Judgment"; and "Moses and Aaron" within elaborate floral frames. These panels are surrounded by a plane surface, composed of smooth pieces of amber of various colours, enriched by small rosettes and by rhombic pieces of amber, bordered by such curious curved and rounded forms as expressed the fashion of the time.

Fig. VII. UPPER PART OF BACK



HOW TO APPRECIATE ART*

II. THE PRIME ESSENTIAL

BY HERBERT FURST

IF it be true that a knowledge of Art-History and the various aids that physics and chemistry can give to the expert are not the prime essential for the appreciation of art—what then is?

Once more the answer is simple: the first essential is to see the object of art as a whole. We all do that, of course, subconsciously, but we do not think it matters. We see, for example, "a block of flats," in other words, a generally cubical building with rows of rectangular windows and somewhere a larger rectangular opening for the door. We are vaguely aware that it is part of a street, and because we know the street we believe the building to be flats and not a factory or a warehouse which in a different situation it might be. That means that we have not seen it as an object of art at all; or perhaps we would imagine that we had seen it also in that sense if there were columns, or pediments, or other "architectural features" visible. To see the object of art one must see the whole of the block in its relation to the street, and all the principal features of the building—the walls and the openings—as silhouette, as shapes and masses, in balance and proportion. From that perception one may go more and more into details of which the "architectural features" aforesaid may be the least important, may in fact be eyesores.

Similarly, everyone sees subconsciously a picture as a whole, if for no other reason than that a frame usually enforces this. One's eye may also be arrested if the picture contains some bright colour, but that does not mean that one has seen it as an object of art. The ordinary, and therefore prejudiced, person may believe that he has seen it in this sense if, on closer scrutiny, he recognizes familiar objects which he would call beautiful if they were Nature and not art.

One is probably not overstating the case in saying that the addition to this kind of appreciation of a knowledge of the essence of Beauty, in a philosophical sense, coupled with a knowledge of History would turn the ordinary spectator into a connoisseur and expert of the old school. From our point of view, however, such experts and connoisseurs have not apprehended the essentials of appreciation at all; they have not seen the wood, only the trees, and probably misjudged even these. The first essential is to be aware of a unity, an organism in which every part is related to every other part and all are subject to the function of the whole—irrespective of what may or may not be represented. For these parts are not necessarily representations of figures, or trees, or houses, or lakes, or mountains, but shapes of colour, relations of masses, rhythms of contour, in short, a synthesis which—upon analysis—may or may not resolve itself into recognizable objects: it may be merely an abstract "pattern."

The person who wishes to appreciate works of art may in fact find himself approving the synthesis whilst being totally indifferent to or even strongly disapproving

the analysis. He may be rather like one who admires, say, the venerable head of an old gentleman, only subsequently to discover that the old gentleman is an old reprobate; or like one who falls in love with a beautiful woman only to discover upon closer acquaintance that she is abysmally stupid or worse. Such discoveries are disappointing, of course, but—the old scoundrel's head still remains venerable in appearance, the woman's body beautiful even if her mind is silly or her soul corrupt.

Applied to an appreciation of works of art, this means that one must go primarily by appearance and assess artistic values by the constituent parts of the whole and their relation to it. Equally, however, it means that we are under no compulsion to cherish works of art that we dislike on further analysis; any more than we are compelled to associate with questionable characters however attractive their appearance. Our disapproval may be strong and will be justified so long as we do not confuse it with a condemnation of *the art*.

Nevertheless there is always this duality in the full appreciation of works of art, and in maintaining this we find the man in the street better justified than the aesthete who is haunted by the spectre of "pure art." "Pure Art" is nonsense because art in itself signifies an activity and not an object. "Pure Art" would mean "pure activity," a sort of St. Vitus' dance perhaps, which, however, is only an indication that something has gone wrong somewhere.

And apparently something goes wrong somewhere even with such a philosopher as Plato, who thought that straight lines and curves and planes and colours and even sounds, even "a single pure tone," are beautiful *always, naturally and absolutely*.[†] That is philosophy which deals in words. Experience has nothing to do with it. Straight lines—say one drawn on paper with a ruler, or laid in iron on sleepers—are soporific, and a note that lasts too long is, however pure, maddening not pleasing. Everything is in experience relative, nothing absolute.

Art, then, must be a purposeful activity dealing with ideas expressed in a concrete form. The ideas determine the interest as well as the form, and that is true of all works of art, from cooking pots to cathedrals, from Michelangelo's "Last Judgment" to *Punch's* last joke.

The artists, whatever their particular occupation, have an unlimited number of concrete materials wherewith to build up forms, but they have one and all only the same stock of abstract form to draw upon consciously or unconsciously: spheres and cylinders, cubes and cones, straight and curved planes, straight or crooked lines, vertical, horizontal, diagonal, and in addition the range of pigments they can make, mix or buy ready made.

These are the elements of their art out of which they

* The first of this series by Herbert Furst appeared in the November issue of *APOLLO*.

† See the "Philebus" or, better, Herbert Read's "Art Now," second edition, p. 101.

HOW TO APPRECIATE ART



Fig. I. CHRIST ON MOUNT OLIVE

Liechtenstein Gallery, Vienna

By GIOVANNI BATTISTA TIEPOLO

have to create a unity which gives an expression to their idea.

The unity, therefore, must first be apprehended by the spectator so that the *whole* of the idea may gradually dawn on him. This power of evoking a unity, a cosmos, an orderly universe, however small, is what makes the artist a creator.

In this unity and in this alone lies the whole beauty though not the whole significance of art, whether the work represents a Venus or a warthog, Paradise or purgatory. In the absence or imperfection of this unity lie the degrees of ugliness.

The perception of unity of form, or as one might say of a microcosm, as something separate and distinct from whatever other matter it comprehends is the first essential in the critical appreciation of art. To demand therefore that the artist—the creator of this microcosm—should concern himself only with an imitation of beautiful objects from another world, the world of Nature, is not only irrelevant but an impertinence. The artist has the right to please himself to make a world and see that it is good; but he, not being God, does this at his own risk. We can only judge and admire a work of art in so far as it reveals its purpose or meaning to us. His risk is temporal neglect. His art may be unworthy of us; but

also we may be unworthy of his art: who shall say? In the ultimate analysis the only court of appeal is one's own judgment.

If there is no pure art there is also no absolute standard by which degrees of perfection can be measured objectively.

Since judgment in art remains personal it is in one sense easier to arrive at a balanced judgment of old masters than of contemporaries; in another sense it is more difficult. It is easier because the problem of *use* is excluded. "Old masters" have long ceased to be of use; they have long ceased to serve their original purpose. It is too often forgotten that most of the contents of our National Gallery, for instance, consist of pictures which were made for the use of the Church, or the pleasure of individuals, Italian princes, Dutch burghers and French and English aristocrats—not for public exhibitions as "works of art." If any proof were needed the design of the original frames is enough to show their original connection with ecclesiastical, palatial or domestic architecture. Further, it should be remembered that not until the end of the last century did artists conceive the fatuous idea of painting "Gallery pictures"; fatuous because such art is made to sell, not to serve a public need or to satisfy individual requirement.

It is easier then to arrive at a balanced judgment of old or dead masters because their works are in such galleries removed from the sphere of personal interest. It is more difficult because the general public must learn to make certain allowances which never occurred to the contemporary public and which now to the connoisseur and the expert generally are self-evident. Though they may hinder appreciation if not made, these allowances have nothing to do with the prime essential—the recognition of the unity, the microcosm we have discussed, but, one might say, with the peculiar habits and customs of the inhabitants of that microcosm.

Disregarding for our present purpose other works of art we will examine a group of pictures by deceased painters in the light of the observations which we have stated.

The two first pictures (Figs. I and II), so unlike in organization of the prime essential, are in fact almost completely identical in subject-matter. Both represent a moonlit landscape; both show a kneeling figure, surrounded by others evidently resting or asleep. In both there is a winged figure shown as descending from above. They also agree in certain details, such as the presence in both of a chalice, in the one case resting on a rock, in the other held by the winged figure; they differ in the details of the setting. Thus *read* by the spectator, they are seen to be illustrations of "Christ's prayer on the Mount of Olives."

Concerning himself with what we have called the prime essential the spectator finds two quite distinct microcosms. The upright picture (Fig. II) takes him into a sort of Dolomite world in which the predominant rhythm is harsh, vertical, angular, devoid of graceful curves. It is as if all Nature had only just awakened from a long frozen sleep and were still stiff in every joint. It is a world which moves *staccato* in almost every line. The dominant figures are arranged in a sharp angled pyramid with its apex in the centre.

The other picture (Fig. I) takes him into a suave little universe that moves, one might say, *legato*. He observes how the light rays from the angel tie the group together from above, the shadow below linking Christ with that of sleeping Peter; observes, too, that in this planet there evidently is an atmosphere, in the other none.

One needs only one's eyes to see that these two pictures belong to two different worlds, linked only, one might say, by an identical "Religion," with this distinction that Gossaert, the Fleming (at this period of his life), is a "fundamentalist," whilst the Italian, Tiepolo, is a Christian painting at a time when the canons of taste were taken more seriously than the Ten Commandments. The Cardinal and the *abbé* of the time are typical of the period.

These are some at least of the "allowances" that have to be made and that explain differences obvious to the eye but not to be accounted for without some knowledge of history and art-history, which latter adds the further interesting information that the Fleming Gossaert was soon to be amongst those who made desperate, but on the whole unsuccessful, attempts to enter the foreign world of Italian art.

The eye alone will tell the spectator that the Italian picture is more graceful and more natural; if it does not look like a representation from life it at least suggests

a stage scene, the more so as the actors in it are manifestly posing, attitudinizing. If on the other hand the Fleming's picture looks too unnatural it is at least full of real feeling, imbued with a naïve unconsciousness and obviously executed with more meticulous care than the other.

We may now consider another similar pair of contrasts; Netherlandish and Italian again (Figs. III and IV).

In this case the Italian picture attracts first by the brightness of its tone and colours, by a kind of careless rapture that is infectious and that would, if the two pictures hung side by side, draw all attention upon itself. But on the other hand the eye would, after a while, become aware that the duller picture was put together more self-consciously; is more realistic in the sense that it gives a better illusion of three-dimensional space, that is, not only of the roundness, the solidity of form, but also of distance. If there were any objective standards which made this solidity of form and sense of space a supreme virtue, undoubtedly the Fleming's would be the better picture; for in addition it has also more atmosphere; in short, more truth to Nature. Nevertheless, despite the scattered and patchy shapes, the Italian did not mean your eye to wander. He held it inside the picture with the dark pencil of a pine tree and the harsh converging lines of his architectural perspective leading the eye almost forcibly to the further pencil in the background towards which the light-coloured paths, light figures and light rocks zigzag. It is in fact a kind of dance that the figures and other incidents seem to perform for the spectator's benefit.

Actually this picture which is so much further away from truth to Nature is by that token alone, one might almost claim, much truer to Art.

Now for those allowances that we must make in order to get as near to the ideas "shining through matter" as we can.

The Italian picture (Fig. IV) purports to show the "Rape of Helen," but Homer, even seeing, not blind, would not recognize his Greeks or his Trojans; the misinformed spectator of to-day, on the other hand, is not likely to realize that this is, so to speak, a performance of "Helen of Troy in Modern Costume," analogous to our "Hamlet in Modern Dress" but with this difference, that the anachronism is not conscious, but a sub-conscious device to make the scene seem more realistic. Gozzoli and his age knew nothing of that quest for historical accuracy which sent Holman Hunt and Tissot to the Holy Land and caused Alma Tadema to study archæology.

The picture having been *spotted* by us because of the gaiety of its design and colours can now be *read* with increasing enjoyment, and the visitor to the National Gallery may well come to the conclusion that it is one of the most delightful in the whole of that museum.

In making allowances, which are as necessary for us in Steen's case (Fig. III) as they are in Gozzoli's, we note first of all that it too represents an anachronism which we may assume was also intended to make the scene more realistic; but we notice at the same time that the artist, though a Catholic but living in Protestant Holland, has treated the subject in the profanest way possible, since it represents "The Marriage at Cana." Steen was a brewer, and so apparently the principal figure in the picture next to the besotted female in the foreground, the "Ruler



Fig. II. CHRIST ON MOUNT OLIVE
Berlin Gallery

By JAN GOSSAERT



Fig. III. THE MARRIAGE AT CANA
Dresden Gallery

By JAN STEEN



Fig. IV. RAPE OF HELEN

National Gallery

By BENOZZO GOZZOLI

of the Feast," is a publican. Jesus in his traditional garments is no more than a rhetorical figure, useful only as a stop-gap in the design. One might be forgiven for imagining that an atheist of the vulgar kind had deliberately painted this picture to ridicule this in any case not particularly elevating miracle. The presence in this picture of the arcaded columns in the background and the "classical" pose of the woman in the foreground are depressing reminders that Steen also made here a vain attempt to enter the foreign world of classical Italian design. This is one of the least attractive pictures by a dissipated character who has left, amongst an enormous output—500 or more unsold at his death—a few pictures, such as "The Lute Player," once in Lord Northbrook's possession, and "The Harpsichord Lesson," in the Wallace Collection, to show that he might have been a great artist.

So here the allowances one must make turn into censure, greater than the painting on its face-value merits, for its face value is made up of admirable qualities of balance and proportion, harmony of tone and colour, and in fact a sounder unity than that which one could claim for the Gozzoli picture.

We may now examine one more picture of a similarly profane subject (see cover). It is also concerned with drink, namely, Manet's "Servante de Bock"—or Beer Waitress. The unity which is here so strikingly evident consists of bold thrusts of colour, blues, blacks, pinks and browns. There is something forceful in the way in which they are put down on canvas. These patches, upon analysis, more or less quickly resolve them-

selves into separate figures, a working man and the waitress dominating the design, as their patches of colour occupy also the greatest areas. Analytically considered the subject now uncovers itself as a French low café concert scene. There is no "story," or "plot," so important an element in all the other pictures here discussed. There is absolutely no more "too it" than the eye sees, because all its interest springs quite directly from what one might call pure vision. But this pure vision also brings it home to the mind that the artist who appears to have caught the passing moment on the wing, with no greater anxiety than to arrest its likeness on canvas, has nevertheless been careful to show that his picture is a static thing, and thus more important in space- than in time-values. Look carefully and look long and you will observe that it is constructed within its four corners in terms of contours and of colour; it is balanced in proportions and shapes and closely knit; it is designed for eternity—or, at least, that part of time the canvas and the pigments will last. If you like, you can read a story into the waitress's expression or the working-man's gaze. That is your affair; it seems unlikely that the artist ever thought of that. In other respects you can see all that really matters; you can even see that this is the kind of picture that has come to be called "impressionist"—no special book learning is necessary in order to discover what the term implies.

Though impressionism was to lead to much superficial and ill-constructed work, this picture is in design, that is, in prime essentials, better and more profound than the other four.

THE LURE OF COLLECTING SILVER

BY W. W. WATTS

THE productions of bygone ages present an attraction which comparatively few people find any inclination to resist. But antiquity by itself is not of the first importance: there was bad work as well as good work in the past. And therefore there must be a further appeal which will vary with the attitude and interest of the collector, the connoisseur or the student. To one the appeal is that of beauty, whether of form or craftsmanship, to another the appeal is the witness to the life and manners of the age when certain things were in use; to the student the appeal may be to the movements, political or social, which brought these things into being. But in every case there is the desire to possess something which recalls one or more of the many aspects of the past.

The question arises: What shall I study and collect? Shall it be china, furniture, costumes, embroideries, glass, or what? The choice is wide, almost embarrassing, and of course largely determined by the depth of one's pocket. We are in this article concerned with the collecting of English silver: but what is to be our point of view? Shall it be that of decorative beauty or of usefulness? At the outset it may perhaps be said that we are largely safeguarded by the presence of hall-marks on silver. With furniture, glass, china and other works of art it is only the practised eye of the expert which from long experience can determine the age and genuineness of any particular object, and whether it is in its original state or has been subjected to restoration. With silver the hall-marks constitute a more or less infallible guide. Yet even in the reading of hall-marks care must be exercised, and after all, they are the concern of the dealer rather than of the collector. We are, of course, happy in the knowledge that the Worshipful Company of Goldsmiths and many provincial guilds have for centuries safeguarded the assaying and marking of silver; but in order to collect intelligently we must have a clear knowledge of styles, and when we have arrived at a conclusion as to the period of an object we may then proceed to examine the hall-marks to see whether they confirm our opinion. Should we come across pieces of obvious genuineness but without hall-marks, it may mean that having been made to some private order they did not come into the market and consequently escaped Goldsmiths' Hall. For the collector such pieces are of equal importance with hall-marked specimens.

What then are we to collect? Shall our aim be the acquisition of an orderly sequence of objects, each typical of its period? That would appear to be the function of a museum. Shall we endeavour to acquire a few outstanding pieces, a steeple cup, a fine salt-cellar, a loving cup, cake-basket, or object of classical form, or a sequence of some special object, a salt-cellar, spoons, standing cup, drinking vessels, teapot, or the like? Or shall we confine ourselves to work of a certain period or maker, Charles II, Queen Anne, early Georgian, or the classical period of the second half of the XVIIIth century? Or again shall we acquire pieces for actual use dating from the domestic period which started at the beginning of the XVIIIth century and get together teapots, coffee and chocolate



Fig. I. ELIZABETHAN SILVER GILT SALT CELLAR AND COVER. 1563/4. 4½ inches high
S. J. Phillips, 113 New Bond Street, W.1

pots, tea-caddies, salt-cellars, castors, etc.? These and many other ideas will present themselves to the would-be collector.

But as has been already said we must endeavour to gain some knowledge of styles of form, decoration and craftsmanship. And with English silver this presents no great difficulty: one period follows another in more or less orderly fashion, and one style makes way for its successor, in every case the reason for the change not being very far to seek. History, therefore, should be studied, and especially contemporary writings, for any light they may throw upon our subject, as, for example, the Rev. W. Harrison's "Elizabethan England" for the Tudor period or the diaries of Samuel Pepys and John Evelyn for the Restoration period with its extravagant decoration; history will reveal the reason for the introduction of French style in the closing years of the XVIIth



Fig. II. MONTEITH BOWL with loose Rim, 1715. Arms of Riddell (Newcastle) By FRANCIS GARTHORNE
Crichton Bros., 22 Old Bond Street, W.1

century and the classical revival of the second half of the XVIIIth century.

With these and similar observations to guide us let us look briefly at the various styles, beginning with the Tudor period. The designs of German ornamentists are unmistakable; they show with almost wearisome repetition masses of fruit, and human and animal masks enclosed in cartouches or strapwork (Fig. I); where engraving is introduced it generally follows the lines of the bands of floral and interlacing strapwork such as are found on Elizabethan Communion Cups, many hundreds of which remain in churches up and down the country. Few collectors will be without an example of the "pots of earth" referred to by William Harrison or of a standing salt-cellar. Time passes, and the German influence disappears to make way for a more truly English style, of which the typical example is the steeple cup and cover. At the same time appeared the small "grace" cup, which has something in common with the steeple cup; also very beautiful beakers with charming engraving round the mouth, and plain goblets and cups whose beauty is revealed in the grace of their outline. The somewhat primitive work of the Commonwealth period will attract mainly from its rarity. Of the Restoration period the main characteristics are the large flowers and animals *repoussé* in high relief, together with other extravagant ornamentation which so clearly reflected the spirit of the age. Such work will perhaps not attract the ordinary collector, but would find an appropriate place in great country houses or in City Livery Companies. The amateur may, however, wish to acquire one or more of the plain flat-topped tankards of the period.

The collector may feel more at home when towards the close of the XVIIth century he sees the activities of the silversmith diverted into an entirely new direction. The introduction of tea, coffee and chocolate gave him the opportunity of producing new forms: and whereas silver had been intended chiefly for display and ceremonial occasions it was now largely used for domestic purposes. The extravagant decoration of Restoration

days was replaced by work whose charm mainly consisted in simplicity of form and absence of ornament. The Queen Anne period brought graceful outlines often emphasized by heavy mouldings (Fig. II): small wonder is it that it holds a special attraction for the collector who will wish to possess a teapot (Fig. III), a set of castors with their beautifully pierced covers (Fig. IV), or even a large plain two-handled cup (Fig. V). Even more wonderful work followed when the silversmith introduced with appreciative restraint the exquisite refined engraving practised by French refugees and their English admirers. By many experts the productions of their time are considered to be the finest in the history of the art of the English silversmith (Fig. VI). Some, however, may prefer the richer and more elaborate Rococo style which followed, which shows amazing technical skill but exhibits a restlessness of design which is in strong contrast with that of the preceding period (Fig. VII).

The second half of the XVIIIth century, which witnessed the revival of classical form, will always appeal to the collector. It had been fostered by the many discoveries through excavations mainly in Italy. The outlines of the various vessels are extremely graceful, and the ornament is applied with restraint and discrimination (Fig. VIII). The fact that so many forms were ready to hand did not encourage new designs, consequently a large group of silver of this period would tend to become monotonous. On the other hand a few well-selected pieces would undoubtedly afford much pleasure.

So we find that in all periods there are superb pieces which would appropriately find a place as a centre-piece on a dining-table or sideboard, acquired with the single intention of contemplating the beauty of their form or the skill of their craftsmanship: and on the other hand there is a large number of objects, especially those of the XVIIIth century, which can be brought into everyday use for the amenities of the tea- or dining-table.



Fig. III. TEAPOT 1716 By JAMES BELL
By kind permission of Sir Wm. Burrell

THE LURE OF COLLECTING SILVER



Fig. IV. A SET OF 3 CASTORS by Charles Adam. Centre 1715 and two sides 1716
The Sussex Goldsmiths Co., 13 Pavilion Buildings, Brighton

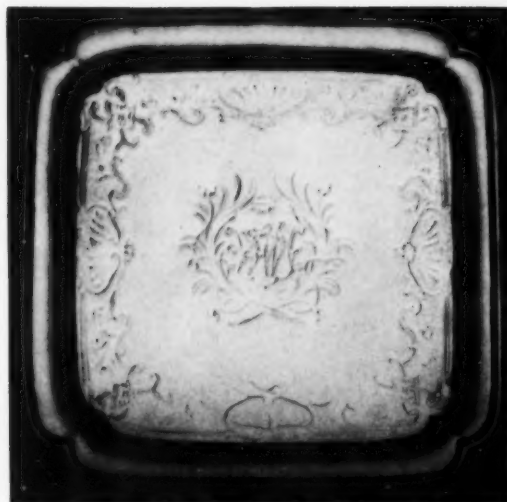


Fig. VI. ONE OF A PAIR OF SQUARE WAITERS by Paul Crespin. 1734. Diam. 6 inches
The Sussex Goldsmiths Co., 13 Pavilion Buildings, Brighton



Fig. VII. GEORGE II finely pierced and chased SWING HANDLE CAKE BASKET. 1739. by John Pero
S. J. Phillips, 113 New Bond Street, W.1



Fig. V. QUEEN ANNE CUP AND COVER, cut card work decoration by Edmund Pearce. 1709. Height 9½ inches
S. J. Phillips, 113 New Bond Street, W.1

Fig. VIII. 1786 by Henry Chawner and John Eames. Height 18½ inches

Engraved:
SUCCESS TO THE RAMILIES
To Sir Richard Bickerton Bart,
CAPTAIN OF HIS MAJESTY'S SHIP
RAMILIES. This Cup is dedicated by Brig.-General Doyle, The Field Officers and Officers of the FLANK COMPANIES of the 10th and 87th Regt. as a small mark of the grateful recollection they bear of his kind and friendly ATTENTION to them while on board the RAMILIES on the Expedition to the Coast of Holland.

S. J. Phillips, 113 New Bond Street, W.1



In conclusion, we may notice some dangers to be avoided. The position of hall-marks is sometimes of importance. For example, there appears to have been some definite rule in the position of the marks on the lid of a XVIIth-century tankard or beneath the base. Sometimes an inscription will be found recording a gift before the date of the hall-mark. This means that the original object has been replaced at a later date. Heirlooms occasionally purport to date before the date of their production: it is always sad to disillusion the owners. Heraldry is not by any means always to be taken as contemporary with the object: it may have been changed as

the piece passed into the possession of a new owner. The commonest danger is the tankard with authentic hall-marks, originally plain, but with decoration added at a later date, or fitted with a spout.

Care should always be taken not to obliterate hall-marks by constant cleaning: and in this connection we may quote the recipe of Paul de Lamerie, greatest of XVIIIth-century silversmiths:

"Clean it now and then with only warm water and soap, with a Sponge, and then wash it with clean water, and dry it very well with a soft Linnen Cloth, and keep it in a dry place, for the damp will spoyle it."

A SECOND RENAISSANCE?

BY HERBERT FURST

MORE and more the conviction must have come to those whose profession or pleasure it is to watch the developments of contemporary art that our artists have somehow managed to steer the craft into the doldrums. The wind seems to have gone out of its sails; there is no force behind them. That might be explained by many causes, but there is one above all others. The force behind the arts has always been a divine afflatus, a strong faith of some kind. That force is now lacking, unless it is to be found only behind science in its untiring search for its truth, and, until recently, perhaps, also behind Big Business, with its relentless quest of money. Organized religion, once the greatest inspiration to art and artist, no longer counts in any serious degree. The Church, now actively attacked and suppressed in many parts of the world, has been losing ground steadily for centuries, and rapidly so during the last seventy or eighty years. During this period of rapid retrogression art, in particular painting and sculpture, has become diminishingly an instrument of faith, and increasingly an intellectual pursuit of interest primarily to critics, a few connoisseurs and patrons, to dealers, and, of course, to the artists themselves. That, for purely intellectual reasons, art has entered school curricula, and that there still is a Philistine trade—less flourishing by far than the pre-War motor business—makes no real difference.

One might have imagined that the new forms of government by those "supermen" to which the world owes most of its present plight would, with power invested in these dictators, have created a hurricane of *uebermenschlich* driving force. So far as Europe is concerned there is, unless we are deceived, little evidence of such a phenomenon. Italy began its dynamic "Futurism" before the War with much noise, but it died before the last armistice; Russia, starting from the most abstract Parisian studio ideologies, seems, judging by recent exhibitions of Soviet art in London, to be settling down into an art that is not distinguishable from that of the bourgeoisie elsewhere; and though Hitler may yet set the Thames on fire, it will most certainly not be with his art or artists. Present-day Spain is artistically an

unknown quantity, yet it is indirectly and remotely responsible for a movement that looks uncommonly like a Renaissance in embryo. I am not referring to the fact that Picasso, the modern artist *par excellence*, is a Spaniard, though his name cannot be excluded from the movement, but to the extraordinary revival of art as an instrument of propaganda in Mexico. (One must remember that propaganda, *viz.*, the propagation of the Gospel by every means at its disposal, was the principal function of Christian art.) We have hitherto not heard much in this country about the Mexican revival; now, however, an American writer, Professor Laurence E. Schmeckebier,¹ introduces us to its, we believe, great significance. The importance and significance of this Mexican movement lies in two facts: first that it is not primarily an aesthetic movement, and secondly that it could originate only on Mexican soil.

The mainspring of the movement is a force stirring under different slogans in many other countries, and convulsively compelling humanity to seek a more rational foundation for society. Socialism, Fascism, Communism, Nazism, Phalangism, the many parties now in opposition will merge, have, in fact, already begun to do so; the slogans will become meaningless because they will eventually also have to absorb some of the principles which we now associate with such terms as Democracy, Liberalism, Conservatism, and Individualism—unless, of course, the world is to perish and humanity to destroy itself.

If the social unrest is the mainspring of the movement it becomes at once clear that it is not a little local affair of only academic interest to outsiders. It looks, in fact, like the first sign of a universal change. But why should this occur in distant Mexico, far away from the European sources? The answer is given convincingly in this American book.

First of all, however, a glance at the form in which this revival manifests itself. Briefly, it consists in the main of a series of large mural decorations in Mexico City, commissioned by the Government and executed by Mexican, and also foreign, artists. The leaders of this movement are Jose Clemente Orozco and Diego Rivera. Associated with it is Jean Charlot, the author of an entertaining book of short essays just published in England.² These artists and their colleagues employed

¹*Modern Mexican Art*, by Laurence E. Schmeckebier. London, Humphrey Milford; Oxford University Press. 42s. net.

²*Art from the Mayns to Disney*, by Jean Charlot. London. Sheed & Ward. 7s. 6d. net.

A SECOND RENAISSANCE?

by the State have used their wall spaces in public buildings for pictorial exposition of Mexican history in connection with political propaganda, often of extreme bitterness and violence. It is this combination of national history and social propaganda which gives the movement a universal importance, for if civilization is to survive, the present anarchy must give way to a universal social order with an infinite number of national variations.

Since the ominous slump of 1929, which in the art world put an end to the financial values of the École de Paris, with its spate of "isms," enthusiasm for folk-art, "Sunday" art, child art, and, in the States, pictures of the "American Scene" by professionals, had begun to replace the abstract and intellectualized studio art of the times. Mexican artists, however, have given this less sophisticated conception of art a dynamic force by the very violence and bitterness indigenous to the Mexican soil. As Professor Schmeckebeier makes clear, modern Mexico is the result of the clash between a highly organized but extremely bloodthirsty social order under the Aztecs, and a hardly less ruthless ecclesiastical order under the Spaniards.

Commenting on the rapid conversion of the Mexicans to the brand of Christianity which Cortez first brought to that country, our author says: "The outward forms of the Christian and Indian religions have much in common. . . . The Eucharist itself bore the same significance as the bloody human sacrifices of the Aztecs—though in a much more humane form." Both Mexicans and Spaniards, then, were inured to the sacrificial nature of bloodshed, to physical suffering imposed by man upon his fellow men for the good of mankind—the end sanctioning the means, as it does to-day in the minds of the "leaders" everywhere. Furthermore, however, the ancient Mexicans, as well as the ancient Spaniards, possessed and practised highly developed and still popular forms of art which combined and have continued to the present day. In such circumstances the new faith of "Marxianity" found in the Mexican elements of art a means of popular propaganda. The art which the leaders of the movement practise is popular because it is narrative, dramatic, and full of topical allusions. Though its forms in the abstract sense are not entirely untouched by modern European influences, its colours, its abstract symbols are Mexican, and, like their Aztec forebears, the modern Mexicans delight in gross exaggeration, in violent caricature. Both the friends and the enemies of the regime, from Marx and Lenin to Ford and Rockefeller, together with the statesmen, the artists themselves, and other individuals appear, as it were, "in person" in the mural decorations. One recalls the parallel of the Renaissance in this respect where even so aloof a spirit as Michelangelo could not forbear from "personalities" in his most solemn fresco.

The Mexican artists use these frankly caricatured personalities as symbols of Capitalism and Communism, of the Bourgeoisie and the Proletariat, so that their pictures, unusually powerful and decorative even in reproduction, have always a dual significance and appeal.

As is evident from the illustrations in Professor Schmeckebeier's book and corroborated by the text, modern Mexican art has derived its inspiration from sources so diverging as Paolo Uccello and Goya, Picasso and the decorations of Pulquérias, "which were to a

certain degree the Mexican counterparts of the old-time American saloons." Of the character of these decorations Charlot says: "The theory of art for art has not touched them. Pictures must have a definite reason to be: devotees bribe saints with ex-votos, lovers melt the heart of the beloved with a portrait. Artisans, merchants, hire the painter to beautify their shop with murals. . . ."

"Pictures must have a definite reason to be," not only pictures but all art integrated in the social system must have this justification, and because these artists of to-day have drawn on Mayan or Aztec colours and abstract elements of design, their art has achieved a definitely national character, and a two-fold justification: its gospel is universal, its tongue the vulgar.

If we cannot yet accept this gospel as authoritative it is because it is not yet sufficiently "catholic" in its appeal; it glorifies Communism but not yet that saner, because less violent, collectivism which H. G. Wells so eloquently preaches.

Nevertheless, in Mexico to-day, and, we think, nowhere else, art has re-entered the social organism, and that justifies one in calling it a Renaissance.

SOCIETY REPORTS

ORIENTAL CERAMIC SOCIETY

The Annual General Meeting of the Members of the Oriental Ceramic Society was held on Thursday, the 16th November, at Lancaster House, St. James's, S.W., with the President, Mr. George Eumorfopoulos, in the Chair.

After the conclusion of the business, Mr. Soame Jenyns, of the British Museum, read a paper on "Chinese Lacquer." Mr. Jenyns passed in review the whole field of Chinese lacquer, beginning with the earliest traces found as inlay in the bronzes of the Shang-Yin period (2nd Millennium B.C.), continuing with excavated pieces which on stylistic grounds are believed to go back to the Chou period (1122-249 B.C.), although he considered that at present it is not until the period of the Warring States (c. 481-221 B.C.) that it is possible to date lacquer objects with any degree of security. He followed with references to the numerous Japanese and Russian excavations from tombs in Korea and Outer Mongolia, which have provided a wealth of inscribed and dated lacquered objects from the Han period (206 B.C.-A.D. 220). He believed the material for the study of T'ang (618-906 A.D.) and Sung (960-1279 A.D.) lacquer is not yet to hand, and that our future source of information on the lacquer of these periods will probably be Japan, for the T'ang in particular, the study of the collection deposited by the widow of the Emperor Shōmu in the Shosoin in the grounds of the Todaiji Monastery at Nara after his death in 756 A.D. The lecturer dealt in some detail with Chinese texts on the subject of Ming lacquer, in particular to carved red lacquer of the reigns of Yung Lo (1403-24) and Hsüan Tê (1426-35) and ended with a few references to the lacquer of the Ch'ing period in which the art of fine lacquer was brought to a close.

The lecture was illustrated by lantern slides.

CIRCLE OF GLASS COLLECTORS

Owing to the outbreak of the war, the regular meetings, which normally start in October for the year, have been postponed for the present.



THE BIRTHDAY PARTY

Royal Society of Portrait Painters

By GEORGE HARCOURT

ART NOTES BY HERBERT FURST

THE ROYAL SOCIETY OF PORTRAIT PAINTERS

Portrait painting has flourished in this country since the days of Reynolds as it probably has never done in any other. By this I mean that the *average* quality of painting during the XVIIIth, XIXth and XXth centuries is, generally speaking, more workmanlike, more indicative of sound technical knowledge than in other countries. There is, perhaps, not so much *chic*, *verve*, *esprit*—the fact that we must use French words to express those qualities is enough to show that they are un-English—but there is a kind of faithfulness both in likeness and technique and a certain reticence and refinement which is peculiarly British.

This forty-eighth exhibition of the Royal Society again proves that those in search of a good portrait painter have plenty of names to choose from. Specially excellent seemed to me R. G. Eves's "Lord Chatfield" and "The Rt. Hon. Lord Romer," Cathleen Mann's "Mrs. Sydney Beer" and "Mrs. Embericos," T. C. Dugdale's "Sir John Simon" (though the hands are not quite up to his mark), Sir John Lavery's "James Maxton" and Borough Johnson's "Old Actor." William Clause's "Lady and her Dog" is original and interesting. Harry Morley's excellent "Self Portrait" is an admirable likeness, and more serious in technical respects than that which is commonly in practice to-day. And this brings me to two portrait groups dating from the beginning of the century: Oswald Birley's "Portrait Group" and George Harcourt's "The Birthday." Both are large

pictures and both are milestones in an epoch. We shall never see their like again. The two artists are happily alive, but even they would not repeat these performances to-day. The class to which these sitters evidently belong no longer have such space available, and if they had they are no longer interested in such portraiture which continues a tradition of more spacious times. George Harcourt's group of a mother with her four children is particularly characteristic of a time when tradition was still potent both in life and in art. *Tempi passati*. The startling thing is to find oneself already able to look back on these pictures as one looks upon a Queen Anne chair or a Tudor cottage.

THE LONDON GROUP

Though the London Group's Special War-time Show is far less bellicose and revolutionary than most of its predecessors, it is still infinitely more lively than that of the New English Art Club. I think on the whole that James Fitton's somewhat questionable "Conversation Piece," questionable in subject, I mean, is the best bit of *painting* in the exhibition. By painting I mean that the whole of its significance is comprehended in terms of paint. The subject is Sickertian, and Sickert is, of course, and in spite of his whimsical insistence of subject-interest, above all a painter, and moreover a painter who stands and falls by tone, whether low as formerly, or high as in recent years. Fitton goes further; he not only relies on more colour—in this picture a

ART NOTES



LARGE PAINTING OF A LADY WITH
ATTENDANT AT A DRESSING TABLE
MING C. T. Loo & Co., Paris

brownish crimson against a bluish pink is the challenging contrast—but he also gives a sense of that silk-surfaced solidity which is so characteristic of certain women's fleshiness. The same artist's "Nude" looks like a Modigliani, by sensuality out of abstraction. Another good painting in Sickert's later manner is Thérèse Lessore's "Circus at Bath." Keith Baynes has stated a not quite dissimilar subject, "The Piebald Horse," in broader brushing, more movement and more complex colour-orchestration. Other good paintings are Victor Pasmore's "Still Life with Yellow Apples," R. O. Dunlop's "Yacht in Harbour," Claude Rogers' "Colonel John Inglis Chrystall" and R. Kirkland Jamieson's "Road from the Quarry." Ceri Richard's "Construction" is, to me, pleasant foolery with cardboards, buttons, brass and rope, by an artist whose "Costerwoman" shows that he can also paint. I much prefer Blair Hughes-Stanton's abstract drawing, "On the Rocks," to his more ambitious abstract painting, "Two Figures." Phyllis Bray's "Marine Still Life" is also worth mentioning among the more "advanced" art. There are two typical examples of the late Mark Gertler's art, and between these a somewhat wry likeness of Lucien Pissarro by Ethel Walker.

The sculpture includes a triple likeness of three children, "John, Simon and Timy," by Gertrude Hermes.

The group has, in spite of its fine quality, a not quite pleasing suggestion of Siamese Twins—or Triplets. Guy Ehrlich's "Head of a Boy" is good sculpture, and George Churchill's wooden "Illusionist's Trophy" very good fun.

SHORTER NOTICES

Next door to the London Group at the Burlington Galleries, Mrs. Marchant held the 34th Goupil Gallery Salon Exhibition. It included some good paintings by Ethel Walker, Donald Towner, Lucien Pissarro, Richard Eurich, Cora Gordon, V. Sozonov, John Nash and others.

On the whole, Richard Eurich's show at the Redfern Gallery was a little disappointing. "Dorset Cove," the picture bought by the Ferens Art Gallery, Hull, certainly deserves this honour; and "Newlyn," "Thatching" and the Christopher Wood-like "Solent Fort" are also typical examples of his best work, but the most ambitious picture, "Antwerp," shows that he is in danger of becoming too diffuse, too "all-overish" in design, and too prosy in detail. He should have consulted Vermeer's "View of Delft."

The Archer Gallery, of 301 Westbourne Grove, W.11, continues undaunted in its efforts to encourage young artists. Its present exhibition is devoted to the paintings of Dick Hill, a young man who has evidently been greatly impressed by Van Gogh. One or two still lifes show that he can *walk* quite nicely when he wills; but that he is too fond of *running* unsteadily after the Dutchman, at present.

Mr. Lockett Thomson announces that Barbizon House is to be transferred to No. 2 King Street, St. James's Square, and will be open early in the New Year. This change of address has been necessitated by a comprehensive rebuilding scheme involving the whole of Henrietta Place.

CORRESPONDENCE

The Editor,
APOLLO Magazine, London.

Dear Sir,

Further to my letter in the November issue of APOLLO regarding my Japanese gong, the illustration was of the gong which is in my possession, not of the one in California as you stated.

It is obvious that Mr. Ernest Morris, who kindly answered my previous letter, knows his subject as perhaps few other people do, but I still suggest for the following reasons that the gong at Riverside, California, is more likely to be of the same year as my gong, viz., A.D. 1646, than exactly one thousand years older.

Firstly, it would be too much of a coincidence the A.D. 646 against A.D. 1646.

Secondly, assuming that I am wrong *re* the date of older actual gong, can I be so far as the red and gold lacquer stand is concerned? I know I am not, and so one would have to assume the stand in Mission Inn Museum to be a copy of, say, my gong stand; the same applies to the heater.

Thirdly, there is the far more important reference on both gongs (if translations are correct) to the first year of Japan.

I trust I have not taken up too much of your time in this matter, and again thank you for having dealt with it as you have.

Yours faithfully,

Bosvarren,
Falmouth, Cornwall.

NORMAN H. JENKINSON.



BLACKSMITH'S SHOP

By J. M. W. TURNER, R.A.

From "The Life of J. M. W. Turner, R.A.", by A. J. Finberg
Oxford Clarendon Press

BOOK REVIEWS

THE LIFE OF J. M. W. TURNER, R.A. By A. J. FINBERG.
(Oxford : Clarendon Press.) 30s. net.

LEONARDO DA VINCI. An account of his development as an artist. By KENNETH CLARK. The Ryerson Lectures delivered October and November, 1936, at the School of the Fine Arts, Yale University, New Haven, Connecticut. (Cambridge : University Press.) 21s. net.

These two important books deserve much fuller reviews than can here be given to them ; but they are grouped together because of their similarity and great differences. Both are biographies ; both deal with eminent artists ; both are written by men who can claim to be, or in Mr. A. J. Finberg's case unfortunately to have been—he died on the eve of the publication of his book—authorities on their subjects. The contrast between these authors, however, is almost as great as that between the artists they discuss. Finberg was a biographer whose outstanding characteristic was painstaking accumulation of facts and meticulous accuracy in their statement. He seems to have had as his motto the exhortation to the witness in the box : the truth, the whole truth, and nothing but the truth. Only the second exhortation escaped him in more than the inevitable degree. After reading this volume, which is and will remain a mine of reliable information for all future students of Turner's

art and life, and in spite of the frequent glimpses of Turner's personality, as recorded by eyewitnesses, with which it is provided, one still feels that the real Turner remains an enigmatic personality. The distinction between Thornbury's much condemned "Life" and Finberg's is that the former gives us a vivid portrait which may not be a true likeness, the other gives us an absolutely accurate record that never quite becomes a likeness. Finberg, one surmises, admired the man too much to enquire too curiously into the shadows ; like his hero he painted light against light at the expense of form. His book was more than thirty years in the making.

Sir Kenneth Clark's "Account" is the result of a number of Lectures given at Yale University, and his aim is to lay bare the development of an artist who, in a much higher sense, was also an enigma. After reading this account in which the writer glosses over no side of Leonardo's nature, one feels that one has been in contact with a living person, for all the nearly five hundred years that have passed since he saw the light of day.

And what a difference between Turner and Leonardo ; the one hardly educated and it would seem often even inarticulate, leaving us few written records, but hundreds upon hundreds of unquestionable works, the other

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BOOK REVIEWS

leaving a mass of written and illustrated records but astonishingly few authentic works. One with no excursions outside his very circumscribed art except into extremely doubtful poetry; the other "excursing" into every domain of human thought, so that one is left wondering how he found time for the art he is best known by. One, in short, nearly all emotion, the other nearly all intellect, the balance in his case being made up by an intellectualized sensuality.

In their different ways, namely, documentation and interpretation, these two books are indispensable to the student and good reading even for those who make no claims to scholarship.

Both volumes are illustrated, the Leonardo one lavishly.

BIANCO E NERO. Avviamenti alla Comprensione e alla Raccolta della Stampa d'Arte Occidentale. By GIACOMO FRANCESCO GUARNATI. With 227 illustrations. Presented by Dott. Achille Bertarelli and by Prof. Giorgio Nicodemi. (Milan: Published by Hoepli.) Lire 50.

This work is due to the studies of the late Dr. Francesco Guarnati, and was to him a labour of love. Magnificently illustrated, "Bianco e Nero" ("Black and White") presents to us the whole story of printing in connection with illustration. The first thirty-one pages are devoted to that important subject of "The Paper" ("La Carta"); then follows the "Ink"; then, very fully treated and illustrated, the "Mould or Block" ("La Matrice"), and the actual "Printing" ("Prensione") in monochrome or colour, and "Imitations" ("Contraffazioni"). Two chapters on public and private collections complete this noble volume, which is a mine of research both for the craftsman and collector, and is worthy of the great tradition in production and illustration of the house founded and guided for years by the late Ulrico Hoepli. S. B.

MAJORCA: the Diary of a Painter. Written and illustrated by FRANCIS CARON. Edited by PAUL FRISCHAUER. (London: Cassell and Co., Ltd.) 8s. 6d.

I do not know who M. Francis Caron is, or how old he is, but as his editor, Paul Frischauer, tells us that his book has "the quality of youth," it is obvious that the author must be young, much younger than the artist, in spite of the fact that both are one and the same person.

The text of this diary seems naïf, the drawings with which it is illustrated are not. On second thoughts I am not so sure that the text is really as naïf as it appears to be. It shares with the drawings the delightful quality of making each "entry" of the diary move round some apparently minor point. It is the way it moves round this point that makes the design both of the drawn and the written account. As the author can draw in his own way, it is not so surprising that he also can write in his own way and in both ways extremely well. With Mr. Frischauer's recommendation, one knew beforehand that the little book would be good. It is delicious.

BOOKS RECEIVED

PRIMER FOR PLAYWRIGHTS. By EDWARD LEWIS. (George Allen & Unwin.) 4s. 6d.

THE SCULPTURE OF RODIN. (George Allen & Unwin.) 10s. 6d.

SINCE FIFTY. Recollections of WILLIAM ROTHENSTEIN. (Faber & Faber.) 21s.

TREASURE TROVE IN ART. By ARTHUR KAY. (Oliver & Boyd, Edinburgh.) 21s.

HOMES SWEET HOMES. By OSBERT LANCASTER. (John Murray.) 6s.

THE ALPS. By R. L. G. IRVING. (B. T. Batsford, Ltd.) 10s. 6d.

FIVE CENTURIES OF BALLET DESIGN. By CYRIL W. BEAUMONT. (The Studio Publications.) 7s. 6d.

BRIGHTON AQUATINTS. By JOHN PIPER. (Duckworth.) 21s. Also a limited edition in which each aquatint is separately hand-coloured by the artist: 50 copies only, each one signed by the artist, £6 6s. 0d.

ART IN OUR TIME. (George Allen & Unwin.) 15s.

Commencing with the December issue the published price of *Apollo* will revert to the original charge of 2/6.

The subscription rate for America will be \$7.50, post free, and for England and elsewhere abroad 35/-, post free.

Details of the *Apollo* Enquiries Bureau will be found in the November issue.

Vol. XXX No. 180

APOLLO

DECEMBER, 1939

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

16 WHITTINGTON COURT, LONDON, N.2. MOUNTVIEW 5538

Published on the 14th of the month, 2s. 6d.

Subscription Rates: 35s. per annum; U.S.A. \$7.50.

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The Editorial and Publishing Offices of *APOLLO* are situated at 16 WHITTINGTON COURT, LONDON, N.2. Phone: Mountview 5538. Enquiries as to Advertising should be addressed to T. LIVINGSTONE BAILY, 34 Glebe Road, S.W.13.

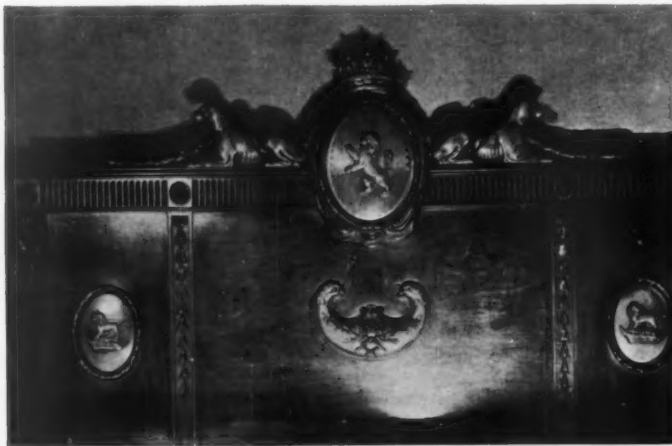
HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible.

ARMS ON PARCHMENT, circa 1755.—Arms: Azure a chevron between three bezants. Crest: A broken terrestrial globe surmounted by a rainbow issuing from a cloud at each end, all proper. Motto: "At spes infracta."

The Arms of Hope of Craighall and Pinkie, Co. Edinburgh. The Sir James Hope mentioned was Admiral of the Fleet Sir James Hope, G.C.B., born March 3rd, 1808, died June 9th, 1881. His father, Admiral Sir George Hope, K.C.B., was born July 6th, 1767 and died May 2nd, 1818.



ARMS ON SILVER COFFEE POT, LONDON 1723.—Arms: Azure a chevron ermine between three estoils argent surmounted by a baron's coronet. Crest: A stag statant proper, attired and unguled or. Supporters: Dexter, a stag sable attired and unguled or; Sinister, a greyhound argent. Motto: "Huic Generi Incrementa Fides." The Achievement of Charles, Baron Townshend of Lynn Regis, Co. Norfolk; so created May 23rd, 1723; born July 11th, 1700; a Lord of the Bedchamber 1723-27; Master of the Jewel Office 1730-39; Lord Lieutenant of Norfolk 1730-38; succeeded his father as Viscount Townshend of Raynham, June 21st, 1738; and died May 12th, 1764.

ARMS ON HALL FURNITURE, circa 1780.—Arms: Gules a lion rampant and a border engrailed or, surmounted by an Earl's coronet. Crest: On a chapeau gules turned up ermine a lion statant, the tail extended or. Supporters: Two Talbots argent.

Probably made for George (Talbot), 17th Earl of Shrewsbury and Earl of Waterford, who was born December 11th, 1719; succeeded July 22nd, 1743, and died s.p. at Heythrop, Co. Oxon, July 22nd, 1787. He married November 21st, 1753, Elizabeth, daughter of John, 7th Baron Dormer of Wing; she died August 21st, 1809.

SALE NOTES

As was stated in our last issue, the Rooms are opening and some fair sales have taken place. SOTHEBY'S report reasonable business and PUTTICK & SIMPSON, who have been holding sales regularly as usual every week, have had a good month. CHRISTIE'S held their first sale, which included some good furniture, just as we were going to press, and we shall give prices obtained in our next issue. No sales of outstanding importance are announced yet for the New Year, but there are rumours of the dispersal of one or two well-known collections.

SOTHEBY'S are disposing of some valuable Books, Manuscript and Autograph Letters on three days commencing December 18th. It includes the properties of some well-known people, the late The Hon. Charles Baillie-Hamilton, the Rt. Hon. the Viscount Masserene and Ferrard, D.S.O., Mrs. M. W. Unger, and the important collection of books of the late John Charrington.

The following lots merit attention: Boccaccio's "Il Decamerone," 5 vol., 110 plates, London (Paris), 1757-61; David Loggan, "Oxonia Illustrata," 46 plates, 1665; D. Loggan, "Cantatrigia Illustrata," 35 plates, 1688; Marquise de Pompadour, "Suite d'Estampes graves par Madame," Paris, 1782; J. Watton and Charles Cotton, "The Complete Angler," extra illustrated, T. Gosden, 1825; "Registrum Brevium," Register of Writs in Latin, manuscript on vellum, cover carrying the arms of Henry VIII; "The Essays of Sir Francis Bacon, His Religious Meditations, Places of Persuasion and Dissuasion," printed in London, 1664; "Anthony, Earl of Shaftesbury, Characteristick of Men, Manners, and Opinions," 1773; "Euclid, Elementa," first edition, Gothic letter, woodcut diagrams in margin, Erhardus Ratdolf, 1482; S. Gribelin, "A New Book of Ornaments useful to all Artists," 1704; "England," circa 1350.

On December 20th CHRISTIE'S are selling Jewels and Silver Plate from various sources and also a collection of Miniature

Enamels and objects of Vertu, the property of the late Samuel John Pegg, of Hill Crest, Leicester, and on December 21st, SOTHEBY'S are disposing of some Fine Chinese Porcelain, the property of the late Howard Carter, and some English Rugs and Carpets, and English Glass.

Prices realized at SOTHEBY'S sale of Printed Books on three days, November 28th-30th were not unsatisfactory, though the change in taste were rather important factors, and some good books went cheap. An "History of the River Thames," by J. and J. Boydell, not complete, but with coloured aquatint plates by J. C. Stadler after Joseph Farrington, £22; "Three Voyages of Captain James Cook, 1773-84-85, £7 10s.; "Dictionary of National Biography," edited by Sir Leslie Stephen and Sir Sidney Lee, 1885-1912, £11; Gorer and Blacker's "Chinese Porcelain," £9; "The Progresses of Queen Elizabeth and King James," John Nichols, 1823-8, £8 15s.; two lots of "Charles Dickens' Works," Nonesuch Press, twenty-three volumes, 1937-8, £31 and £24; "The Oxford English Dictionary," Murray, £19; Capt. George Vancouver "Voyage of Discovery to the Pacific," etc., 1798, £19; F. M. A. de "Voltaire Romans et Contes," Bouillon, 1778, £13; Martin Cortes, "The Art of Navigation," 1596, £22; R. Ackermann, "History of the University of Cambridge, its Colleges, etc.," 1815, £48; H. J. Elwes, "Monograph of the Genus Lilium," 1880, £46; John Gould, "Birds of Great Britain," £46; Francois Le Vaillant, "Histoire Naturelle des Perroquets" 1801-05, £40; William Blackstone's "Commentaries on the Laws of England," 1765-69, the great work's first edition, cheap at £17 10s.; Dr. John Doran's "Their Majesties' Servants," 1864, £27; Eugene Sue, "The Mysteries of Paris," Capt. Reid's "The Scalp Hunters," £30; "The Wild Boys of London or The Children of the Night," £60. £859 11s. for the three days.

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